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is significant,—with Mrs. Quickly of Eastcheap, of the Squire with Romeo, of the Merchant with Antonio, will reveal a difference of conception not to be explained by the passage from epic to drama, or even from Chaucer to Shakspeare. It is rather a passage from medieval and partly communal conditions to a world which, in Burckhardt's phrase, has brought about the emancipation of the individual. Judged by his genius, Chaucer, like any great poet, belongs to no one period; judged by the conditions which governed the making of his poetry, he is mainly medieval.

32. "The *Prologue of the Wife of Bath's Tale*." By Professor W. E. Mead, of the Wesleyan University. [Printed in *Publications*, xvi, 388 f.]

33. "The Development of Middle English Final -ich, -ig, -y." By Professor George Hempl, of the University of Michigan.

In the development of Germanic *-īc-* into Middle-English *-ic*, *-ich*, and *-y*, the last form arose before a consonant. As the great majority of words begin with a consonant, this form gradually got the upper hand. In the *Ormulum*, the phonetic condition is still clearly shown: *ērplic lāff* D 244, 403, *ērplic käre* 4563, but *ēorþlic āhhite* 4673, 10222, also spelled *ēorþlike āhhite* with silent *-e* 5667; but the form in *-ig* had begun to assert itself at the end of a line, even if the next line began with a vowel: *hæpeliȝ* | *Off* D 79. The adverb—northern *-lik(e)*, southern *-lich(e)*—fell in with the adjective, as did also *everich*, and had *-ic* or *-ich* before vowels, and *-y* before consonants (which usage is still reflected in Chaucer's *everichon*, *everydeel*, *everywhere*; but in all, the form in *-y* ultimately prevailed. The inflected adjective and the full adverbial form in *-like*, *-liche*, continued in use (1) when the meter demanded the stress on the *-i-* and the retention of the weak syllable *-e* (*gastlike lác* 6711, but *gástliȝ lác* 6706); (2) when a poet like Chaucer wanted a rime for *riche*. The pronoun *ic*, *ich*, *y*, had essentially the same development, but the fact that the syllable constituted a whole word,—which was often used alone and not infrequently stressed,—led to an earlier break-up of the original phonetic status. It thus appears that Old Norse is not responsible for *-ly* and that "the weak form" is not the explanation of either *-ly* or *I*. Furthermore, these forms are as indigenous in the South as in the North; hence, texts with *ich* and *I* side by side are not on that account to be charged with a mixed dialect.

34. "The Rhetoric of Verse in Chaucer." By Professor James W. Bright, of the Johns Hopkins University.

"There are never two equally good ways of reading a sentence," says Coventry Patmore,¹ "though there may be half a dozen of writing it. If one and the same sentence is readable in more than one way, it is because it has more than one possible meaning." In a strict sense this is true, but it is also true that there are often several "good ways of reading a sentence," as is perhaps implied, and experience teaches that good readers do not invariably hit upon the one best 'way.' Thomas Sheridan² was led to remark that the Church Service is usually read with misplaced emphasis and pause, although "at first view," he says, "one would be apt to imagine, that in a settled service, open to all to be studied and examined at leisure, every one, by suitable pains, might make himself master of the proper manner of reading it." He then shows how the frequently heard manner of reading the following verse fails to give to it its full meaning :

"Enter not into judgment with thy servant O Lord, for in thy sight shall no man living be justified."

"Here," he says, "the words, *not, servant, sight, justified*, between which it is impossible to find any connexion, or dependence of one on the other, are principally marked. By these false emphases, the mind is turned wholly from the main purport and drift of the verse."

Of the Lord's Prayer it is said,

"Nothing can shew the corrupt state of the art of reading, or the power of bad habit, in a stronger light, than the manner, in which that short and simple prayer, is generally delivered."

If it be so easy a matter, even in our prayers, not to find the emphasis which best conveys the intended meaning of phrase and sentence, it may safely be assumed that the emphasis of poetry is all the more subject to misplacements. Every one will at once recall lines about which there has been controversy as to the required emphasis. Mrs. Siddons is reported to have put a falling inflection on the last "fail" of

Macbeth. If we should fail?

Lady Macbeth. We fail.

Macbeth, Act I, sc. vii.

and thereby, in the judgment of Mrs. Jameson and others, revealed the true punctuation of the passage. It might also be argued that in the following lines from the first scene of the second act of the same play,

"Thou marshall'st me the way that I was going;
And such an instrument I was to use."

¹ "Essay on English Metrical Law," appended to the collective edition of his poems. 6th. ed., London, 1897.

² *Lectures on the Art of Reading*. 3d. ed., London, 1787; see also W. Faulkner, *Strictures on Reading the Church Service*. 2nd. ed., London, 1813.

the best rendering would in each line make "was" emphatic. Again, there are those who could not be persuaded to give up the strong emphasis of "that" in

To be, or not to be: *that* is the question.

It might be vain to argue that the proof of emphasis may be the indispensable meaning of the emphatic word, and that in the case of the line just cited the sense is not impaired (that it may even be thought to be heightened) by the elimination of the word in question. Other readers find their chief joy in the 'choliambic hitch' of such a line as

That dogs bark at me as I halt *by* them.

Rich. III, Act I, sc. i, 23.

The fundamental principles of English versification are best studied in Chaucer's lines. His art blends the features of the old and new systems, and when it is once thoroughly understood all the complexities of the following centuries will be easily resolved.

By the rhetoric of verse, or the rhetoric of poetry, is meant the emphasis elicited by verse-stress when it is at variance with the usual (prose) emphasis. Thus, for example, the verse of Chaucer will teach how significant in 'artistic expression' are the usually unemphatic members of compound words and many of the derivative and inflectional elements of the language. We are thus brought to see a new category of 'meaning' and of 'notional' suggestion. To this category an important contribution is made by the verse-stress of particles, prepositions, etc. It is therefore necessary to recognize a verse-rhetorical counterpart to the accepted figurative use of language in verse.

"Lavinia, live; outlive thy father's days
And fame's eternal date, for virtue's praise!"

Titus Andr., I, 1, 166.

Here Warburton changed 'And' to 'In' for the sake of sense, and Johnson observed that "to outlive an eternal date is, though not philosophical, yet poetical sense." Such a quarrel with the poet's 'philosophy' helps to reveal the attitude of mind in which is waged the wider quarrel with the poet's rhetoric. When Chaucer writes,

He was war of me how I stood "

B. of D., 515.

And that her deeth lyth in my might also "

K. T., 937.

I am yong and unkonning, as thou wost "

K. T., 1535.

he employs stresses that would not be agreed upon as appropriate to the prose-reading of the lines; the appeal is to a more delicate perception of the articulations of the thought. Grammar and Rhetoric in the most intimate combination disclose the true import of the declaration

“ He mused his matter in mesure.”

The Plowman's Tale, 89.

35. “Chaucer's *Prologue* and Gower's *Mirour de l'Omme*.”
By Professor Ewald Fluegel, of the Leland Stanford University.

Upon the recommendation of the Executive Council the Association elected to Honorary Membership in the Association Professor Rudolf Haym, of the University of Halle, who is now celebrating the close of his fiftieth year of academic service; and Professor Adolph Mussafia, of the University of Vienna, who has just completed the fortieth year of his Professorship.

The Association approved by vote the proposition, That hereafter no title of a paper should be accepted for publication in the programme of an annual meeting of the Association that is not accompanied by a brief statement of the argument, or of the purpose, of the paper.

A vote of thanks was unanimously extended to the Provost and other officers of the University of Pennsylvania, and also to the members of the Local Committee, for the entertainment of the ‘Congress of Philological and Archæological Societies.’

The Association adjourned at 5.30 o'clock.
